



AkaDua Energy

Practical Manual
Ancient Energy in a New Era

Koyote the Blind

Sponsored by



The Tequihua Foundation

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Welcome to AkaDua

The techniques in this manual are simple and very powerful. With just these techniques and some practice, you can induce strong physical and emotional healing in yourself and others.

As you work through this manual and beyond, I encourage you to share your experiences with other Aka Dua practitioners. This is new territory. You are going to be learning from each other. You are going to be creating maps. It may be that one day you discover that one type of Aka Dua works really well in a particular circumstance and then you can help other practitioners by passing that on. It is important to realize that Aka Dua is an energy current that has many more usages than healing. By experimenting with it and learning what others do with it, you will discover that it enhances many facets of your personal, professional, and spiritual life.

It's a good idea to get connected. Already a number of practitioners have started a group on the web. There are opportunities to participate in free clinics and in healing circles. Involve others in what you are studying. May this healing and transformative work be used for the benefit of All Beings Everywhere.

~Koyote the Blind

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Aka Dua History

The techniques you will learn here have a very old origin, but they have been developed across time in different periods. Most of what you will learn has been designed and developed within the last five hundred years. Some of that comes directly from Ce Acatl, who lived in the 10th century.

Ce Acatl and the Toltec Migration

Ce Acatl was the last king of the Toltecs. In the year 965 AD, he was exiled because of an internal war, a cultural war that was happening within the Toltecs. The Toltecs were undergoing a period of famine. There was no rain. There was no food. A lot of people were starving. They looked up to the king and said, “What’s going on? You’re supposed to be wise. You’re supposed to have connections with the gods up there. Why aren’t the gods responding?”

Ce Acatl was not only a ruler but also a priest. Religion and the law were supposed to go hand in hand. Ce Acatl was also austere. He liked to meditate a lot and he didn’t appear to be doing much at the time to alleviate the hunger of the people. In the face of deep trouble for his people, he would meditate, pray, and fast. This drew criticism from people who wanted him to apply lesser magic to solve their problems.

An important character came up on the scene at this point: Tezcatlipoca. The name “Tezcatlipoca” has different meanings. One of them is “smoked mirror” and as such he is the shadowy aspect of the Toltec deity Quetzalcoatl (winged serpent). The name also means “The Adversary.” As an historical figure, he presented the people with a solution contrary to the direction Ce Acatl seemed to be going. He was a high-degree magician, but he was more interested in the practical applications of the magical arts. Tezcatlipoca taught some dances to the people, taught new music to the people, and taught human sacrifice to the people. The problem is that it worked! He started sacrificing enemies and rain would come, and the more he did it the better off people were. Ce Acatl kept opposing that and after a while he was thrown out. Many people sided with Tezcatlipoca, for his magic seemed to work for their immediate physical needs. The Toltec society was thus splintered as a result. Ce Acatl and his followers were driven into exile.

“Ce Acatl” means “One Reed.” A reed, of course, is a flexible yet sturdy stalk like a bamboo. For the Toltecs the reed is a symbol for the spine, the spinal cord, because it is also flexible and carries a powerful energy that goes up to the brain, to the back of the head, which is called the house; and the reed goes up to the house and it brings all kinds of living creatures up.

Ce Acatl did most of his work during his exile. What you will be learning comes from that period in Ce Acatl's life.

After Ce Acatl's exile, he sent his priests and priestesses, a few of his concubines, and some of his warriors and dispersed them throughout the land with the knowledge of the Toltecs. They taught in small groups. First they would teach to the nobility. Later the nobility was in danger because of the growth of the Aztecs and the Mayans; both presented a threat to the smaller tribes all over the place. So, whereas Ce Acatl would at first teach the nobility, the Toltec nobility had to go in hiding after a while and Ce Acatl's party had to teach people in secret, always in small groups, always in secret. When the Christians came and destroyed all of those civilizations, small and big alike, the Toltecs were already adept at hiding, so they kept teaching. They already had the techniques for passing on information in this way.

Aka Dua, the Sro, and Tales of Atlantis

(Atlantis Tale Source: Liber LI by Aleister Crowley)

The Toltecs who have lived in hiding all these centuries maintain a rich stock of legends and stories. Among those are legends about the Aka Dua and its origins. They say that the Aka Dua predates Toltec civilization and that it comes from a superior civilization which was eventually destroyed. They say that when the superior civilization was destroyed, the Toltecs took the knowledge of that other civilization's technology and also some of the physical substances with which those others were adept at working. The Toltecs called the legendary civilization Atlantis, just as Plato did.

Now the Indians throughout the Americas have created a lot of mythologies to fool the conquerors. At one point, explorers went to certain cities in Peru, Guatemala, Southern Mexico. They found odd, cone-shaped skulls piled together and arranged in a certain way. When the explorers asked the Indians what those were, the Indians said, "Those are the bones of the Atlanteans." The explorers wondered what was going on, since Atlantis is a myth of the Greeks, a myth from Europe!

Several theories arose to explain this oddity. One theory says that the Mayans and certain other tribes of the Western hemisphere are the descendants of Atlanteans, since the Mayans, Toltecs, and a few other tribes keep talking about Atlantis. Another theory says that these peoples have heard of the myth of Atlantis and are just repeating it back to Europeans. A third theory says that the Mayans and the Toltecs are talking about something completely different than the Europeans are and are just using a similar word.

If the Europeans and the Toltecs really are talking about the same civilization, however, and if it really existed, then when that centralized civilization was destroyed, the remnants migrated worldwide—to Tibet, Egypt, Sumeria, Mexico, and elsewhere.

According to the Toltec legends, the Atlanteans worked with many

substances, one of which was called by Aleister Crowley “Sro.” The Sro is the substance from which the Aka Dua is taken. The Toltecs record the Atlanteans’ own mythology as saying that the Sro is a substance that they brought with them from Mars. The Atlanteans saw evolution as a movement from the outer rings of the solar system steadily, planet by planet, toward the Sun. When Mars was eventually destroyed, they moved down to Earth. That’s how the Atlanteans explained life on Earth.

None of what I’m telling you I’m endorsing as truth. Those were their stories. That’s how they explained things.

The Atlanteans saw themselves as the carriers of evolution. And they saw that the knowledge of how to get to the Sun was not already a given; it was a matter of experimenting, trying it out. In other words, they saw themselves as having to discover that.

Following the Atlanteans, the Toltecs do not see evolution as something that is a given. They see sentient beings as having responsibility for their own evolution. Further, they do not consider mankind to be apex of evolution. There are others who are higher than us. The Atlanteans saw the same thing but the way that they conceived evolution was on a planetary scale, not on the human scale. To attain planetary consciousness was one stage of evolution. To attain stellar consciousness was even higher. So they kept trying. What they said when they talked about their own history was that they came from Mars and that Mars was a failed experiment. They tried to do something there and they destroyed Mars in the process of finding a way of getting here, to the Earth. That’s how they saw themselves.

They called the migrants from Mars Lemurians. The Atlanteans came from the Lemurians. The Atlanteans were a higher race than us, the humans of today. They actually had seven different races but they were a higher race. When most of the other humanoids, those that walked up straight like humans, dispersed through the globe, the Atlanteans thought of all of us as no better than smart monkeys. That’s what we were.

Atlantis was just a series of small islands, and the Atlanteans had their caste system, their governmental system, their priests, and their customs. They kept all of that to themselves on those tiny islands. Every other creature on Earth, including us, they saw as more or less the same as we see all the other animals and species. They saw us as animals that they had better leave alone because we were far too violent. Then Atlantis was destroyed and the Atlanteans had to go to different places to survive that catastrophe. They mixed with everyone else, so Atlanteans as a race disappeared. Their knowledge, however, is said to have been passed on.

One of the things that was passed on was this Sro, as a substance—at least a partial dose. It is a physical substance with energetic properties. The Sro goes through different stages of refinement. So if we’re looking for an actual substance, we’ll probably find it as something that we can call material or solid

only in the first few levels of refinement. At the higher levels we would need the type of technology the Atlanteans had to be able to think of it in terms of physical.

The Sro in one of its forms is what was kept alive through this line that later becomes a Toltec line. Initially they were simply calling it “power.” Aka Dua is not the Sro itself; it’s a derivative of it which has specific vibrational qualities. So the energy that you feel comes from the Aka Dua, but it’s an energy field. It’s like the magnet. The magnet is a physical thing, but what you feel emanating from that is a magnetic field.

Sro, by the way, is what later in Sanskrit comes to be known as Sri—“Holy.” Sri is one of the titles given to some Indian holy men.

Out of the Sro you have the Aka Dua. The Aka Dua would be found in the oldest Egyptian rituals. You will find it in some of the secret Templar rituals, in some of the rites of the Magi—the magicians. Some of them have it only by name; others have the actual energy with it. I received the Aka Dua energy from a line coming from the Toltecs, from a priestly line of spiritual teachers that can trace their lineage back to Ce Acatl. It’s not the only line on Earth but it’s the one the Aka Dua is connected to.

Aka Dua is a physical substance (which is why the transfer of it to a recipient is called “a transmission”), but it’s a subtle substance. It needs to be put into your body and it needs to settle in. From there, the techniques I will show you are about how to access it and about how to work with it.

The Atlanteans had a saying that said you either work with the Sro or you work for the Sro. And they saw the working with the Sro as the lower level of technology; working for the Sro was a higher level of work. It would be similar to saying that you are either a technician who works with technology (you know how to repair things; you know how to make things) or you are a scientist who studies the principles of things.

What is Aka Dua?

In the simplest terms, Aka Dua is a subtle physical substance capable of making profound changes on the material plane.

Aka Dua has seven distinct vibrational frequencies.

Aka Dua initiation has five different levels.

Range of Aka Dua Vibrational Frequencies

Aka Dua has seven distinct vibrational frequencies. In no particular order, the seven vibrational frequencies are: Solar (*including the Jaguar subtype*), Lunar, Atmospheric, Volcanic, Oceanic, Obsidian, Unnamed.

The Jaguar and the Solar are different. They are both technically solar energy but they are used differently. Sometimes, those two are considered one, but there is a technical difference.

Levels of Aka Dua Initiation

Aka Dua initiation has five different levels. There are seven possible levels, but not on this planet. Only the first three levels are accessible to you as you are, as an ordinary person. In order to attain Level Four, you have to attain a certain degree of evolution.

Aka Dua Level One Transmission

In the Aka Dua Level One Transmission, the recipient receives the Aka Dua substance. Over the next twenty-eight days it settles into the body and becomes a part of it.

Typically, the Aka Dua Level One Transmission recipient will receive one of the seven types of Aka Dua. As a consequence, the transmission will feel a little different in different people. Occasionally, a person receives more than one type of Aka Dua. The type or types received depends on the way the recipient processes energy.

You will find in the first stages of the transmission of the Aka Dua that your feeling of it is very personal and you will find ways in which you use it according to your own art. You make it your own. So it changes to you and you change to it. At some point you can use the Aka Dua, especially when you have all seven manifestations of it, to become an essential substance for the alchemical transformation.

Aka Dua Level Two Attunement

After you have Aka Dua Level One and you have practiced and trained

with it for at least twenty-eight days, you may petition for an Aka Dua Level Two Attunement. The difference, of course, between a transmission and an attunement is that a transmission gives you something you didn't have before, whereas an attunement shows you how to shift your own vibration to allow for the full spectrum of the Aka Dua within your body to be present.

In Level Two, you are attuned to the other types of Aka Dua that you could not readily access after taking the Level One Transmission.

The first thing that will happen once you get your Level Two Attunement is that your body will do something that will allow the other types of vibrations to manifest through you, through your body. It is possible that immediately upon receiving your Level Two Attunement you will not be able to do all seven at will and to know the difference really well. You will notice that you can do more, but you will need to practice with it to be able to say with exact knowledge, "Okay, this is Jaguar, this is Lunar..." and to use each one more effectively; but you will be able to start working with all vibrational frequencies of the Aka Dua once you start Level Two. With more ability through practice and use, you will be able to use combinations of the seven types as well.

Aka Dua Level Three Mastery Initiation

Aka Dua Level Three is a master level. A master can combine all seven. He or she already has a good degree of ability with all seven. A master might still have a tendency toward one or two of them but can easily put the others in. A master will also be able to pass it on to others, to give Aka Dua Level One Transmissions and Level Two Attunements.

The Tequihua Foundation is not offering Aka Dua Level Three Initiations to the public at the present time. A very few individuals have received the Initiation directly from Koyote. If you feel a very strong pull to transmit the Aka Dua and you have already taken an Aka Dua Level Two Attunement, then you may petition to take the Mastery Initiation by contacting Koyote at koyote@xicoco.com. In such a case, Koyote will instruct you personally how to transmit the Aka Dua to others.

Techniques

In this manual, I present techniques that would be given to anyone who starts on the path of healing, regardless of experience. According to our lineage, these are beginning techniques that anyone who is a practitioner should have. If you already know similar techniques, you don't have to stop what you are doing to do these. Just take these as one possibility or maybe as a slight adjustment to what you already do, to what you already know. You can leave them aside and keep doing what you have been doing so far.

You might also have the opportunity to learn techniques that you don't have. With those, again, I'm not asking you to switch from what you are doing now to apply these techniques. You can pick and choose those that will be useful to you.

Creating a Base for Practice: Your Place of Power

The first tool you need to have at your disposal is the Draining Exercise.

I will walk you through it at first. Later, feel free to add any modifications. If you have a different one that works better for you, just go ahead and do that one. I will show you one form that has universal applicability.

The Draining Exercise

Sit down on a chair in a comfortable position.

Your spine must be straight and your head must rest on your spine.

Plant both feet on the ground.

Place your hands on your thighs, palms down.

Begin to rotate the body in order to find your center of gravity.

Same with the head: it needs to move around slightly until you find one spot where you feel, on your back, on your spine, the pull of gravity of the Earth.

Once you feel the spine aligned with the pull of gravity of the Earth, adjust your head so that it is resting on that spine. It's not too far forward. It's not too far to the side.

Close your eyes.

Place your attention on the bottom of your feet. With the attention on the bottom of your feet, notice how the tensions that are there begin to go out of you and into the earth. Wherever you place your attention, stress and tension will flow out of you and into the Earth.

Place your attention on your toes.

Move your attention back and forth, through the plants of your feet, in between the bones of the feet. Feel the tension draining towards the Earth.

Move your attention up to the heels.

Slowly scan with your attention, up your legs, feeling the stress and tension drain from the muscles, the bones, the skin.

Place your attention on your knees. Move it around behind the knees.

Let your attention flow down towards the feet again, releasing any tension that has remained.

Bring your attention back to your knees and begin to move your attention up your thighs. Feel your attention moving up your thighs, relaxing them, draining tension away.

Place your attention on your hips. Scan all your muscles, back and front, in your hips.

Concentrate your attention on your pelvis. Feel the effects of your attention. Allow the tension to drain away with the presence of your attention.

Move your attention around your hips, on both sides, towards the lower back. Release all the tension that has been accumulated. Just place your attention and feel it give way to relaxation.

Move your attention a few inches up your spine. Extend your attention across your lower back, covering all your muscles.

Fill your lower belly with your attention as a liquid fills up a vessel. Notice how your attention penetrates your internal organs—intestines, stomach, liver, kidneys.

Now allow all your attention to come to rest on your solar plexus.

From there allow your attention to flow upwards to your chest muscles, your breasts.

Have your attention come around to the back muscles and the upper back. Scan the whole area with your attention, relaxing it.

Go back throughout all the muscles on your back, your bones, your organs. Scan the thorax for any left-over tension.

Put your attention on your shoulders.

Move your attention slowly towards the center of your throat. Allow it to flow from the center of your throat to your shoulders again. Do this a couple of times.

Move your attention down your arms, both at the same time. Feel it moving through your muscles, draining their tension until they get to the forearms.

Keep moving the attention through your forearms, to the wrists, then back to the shoulders. Move the attention from wrist to shoulder and from shoulder to wrist.

Place your attention in the center of the palms of your hands. Feel the force of your attention collecting there. Allow that attention to become bigger and wider until it encompasses the entire hand, each finger, the back of the hand.

Move all your attention to the tip of your fingers.

Place your attention on the back of your head, the cerebellum, where the spinal cord meets your cranium. Move your attention through the skull and the skin covering the skull. Feel your attention crawling over your skull.

Allow it to converge a few inches behind your forehead. One inch behind your forehead, slightly above your eyes, right in the center is your third eye.

Move your attention from your third eye to your forehead. Place it around the eyes, relaxing the skin and the muscles around your eyes.

Move it down your cheeks, your nose, your lips and the muscles around your mouth. Allow your attention to move around your jaw and converge once again on the back of the head.

Take one deep breath.

Exhale.

Scan the body once again for any residual tension that might have crept back in. Your presence and your attention drain tensions away.

Take another deep breath.

Exhale.

Allow your attention to envelop your entire body as a cocoon, an egg that covers your entire body. Spend some time like that.

Take one last deep breath.

Open your eyes, slowly, feeling calm, relaxed.

The Eyes of the Dreamer (Diffused Vision)

Place your hands a few inches in front of your eyes, palms toward your face.

Keep looking straight as you slowly move your hands away from the midline of your body and toward the periphery of your vision. Wiggle your fingers as you move your hands. Bring your hands to a rest once you have moved them toward the periphery as far as you can while still being able to see your fingers wiggling on both hands at the same time. Drop the hands but maintain the vision of your eyes.

This is called Eyes of the Dreamer. This is also called the Diffused Vision. When you can see the movement on both sides at the same time, you have the Eyes of the Dreamer. Maintain that diffused stare.

Removing the Social Mask

Place your attention on the tips of your fingers. With the tips of the fingers we will take off the social mask, relaxing once again the muscles on the face.

As if you are taking off a thin layer, a thin mask covering your face, place the tips of your fingers ever-so-lightly on top of your forehead. Slowly and very gently, with an ever- light, almost-not-there touch, bring the tips of your fingers down your face. Let the facial muscles relax completely as the fingers touch the face.

Let your fingers come off your face as they reach the edge of your chin.

Lightly and gently shake your hands and fingers down the sides of your body, shaking it off. Take it off. Let it go.

Keep your eyes diffused, doing it once more. Take off your mask.

Do it a third time.

Your Place of Power

Place your hands on your thighs again. Take another deep breath while maintaining your Dreamer's Eyes. Sit for a few moments.

This state is called Your Place of Power

Returning

Now you can bring your eyes to your regular, natural state. Shake your fingers. Move your wrists in a circular motion. Do the same with your shoulders. Stretch and move as you feel like doing to come back.

Notes on Your Place of Power

So far I have covered the following exercises: The Draining Exercise, which is a scanning with your attention different parts of your system; The Eyes of the Dreamer; Removing the Social Mask. (I have also explained how to return to an ordinary state.)

The first three exercises lead to the fourth, the posture that is called Your Place of Power. In Toltec training, the Nagual, or the leader of the party, before starting an exercise or instruction, says, "Get to your place of power," and you would immediately go to that mood, that posture. If the teacher sees that you cannot access your place of power, then there would be instructions

that he or she would not be able to impart.

In practicing the sequence, you become able to go through it very quickly, even in a matter of seconds, so that in an instant you can be there. There will be other moments in which you find yourself here, in Your Place of Power, without having consciously gone through each step; but to practice the sequence would allow you to get there at will and quickly.

There is a point that the Toltecs call the assemblage point. The assemblage point is like a lens. It is located at the back of our shoulder on the left side. It is not on your physical body but on your energy body. It is just a few inches away from our left shoulder blade for some of us. The assemblage point is what creates our world. All the different radiations from the universe come to us at the same time, but we are only attuned to a few of them. This assemblage point is like an antenna that collects only a portion of the radiations flowing through and that is what creates this particular experience of the world. If you belong to a different species—a cat, an insect, an angel—the radiations that you get, the vibrations that you actually operate with, are different from ours, so your world looks and feels very different than it does to us. This forms the world that we see. This will become very important later because once you are able to identify the assemblage point, it can tell you where your client is and can allow you to make contact with that person in that world very effectively, so that you may make many adjustments, many changes, from there.

If properly done, these exercises can momentarily tweak, change, readjust, move, and alter your own assemblage point. When you end Your Place of Power and you come out of the state, mood, and the posture it takes you to, you focus back onto your world and come back to your usual assemblage point.

Through these exercises, the assemblage point is slightly shifted. It is not changed. If I move it for you just a little bit, then you will find yourself in a different reality, in a different world. If you just shift it a little bit, you find yourself having different experiences that are not normally available to you. A psychedelic experience is a sudden shift of that assemblage point. It gives you access to parts of the world that you normally don't have access to. Psychics have learned to tap into some of those experiences, such as animal communication, telepathy, speaking with the dead, and many more of those things.

When you are a Toltec Shaman, you learn to manipulate the assemblage point at will and with accuracy, so that you always know exactly what is being experienced, what you are doing, what you are filtering through; and it is under your control, not the other way around.

The Draining Exercise has a few good points: Scanning, modes of attention, and posture.

Take these three components into account when you do this exercise by yourself and when you direct somebody else through this. The Draining

Exercise, of course, in itself is a great way to eliminate unnecessary tensions, both in you and in the person you are healing. You will find many, many ways of helping somebody relax. This is just one of them. It is, in its simplicity, very elegant, because it does not involve a lot of visualization.

You will hear me say many things against visualization. I know that it goes against the grain of what you might have been learning with your other healing practices and methods. I will present my case and you'll make your own decision. It's okay for you to use whatever method you can. The Draining Exercise is a very good way to help someone relax without having to walk her through fantasy land, because all you are asking her to do is to place her attention somewhere. "Place your attention here; place your attention there..." There are three things you're avoiding with that. One is getting her into "head space." She is coming back to her body. If instead of that you are walking her through a beautiful palm meadow and she's floating on the river or floating in the clouds, she will also get relaxed, but she will eventually get to a point, if she does it that way many times, at which she can only relax if she gets away from where she is. That creates many more problems than it resolves.

Another thing that the use of attention in the Draining Exercise does, by placing the attention here and placing the attention there, is to bypass many cultural barriers. You are going to find relaxing exercises where you are telling the person something that is in agreement with her religious belief. So if you're in alignment with that, you can go ahead and use that. For example, say a prayer, have her think of the Virgin Mary placing a blessing on her— all of those things that will be in agreement with certain religious beliefs, but it might be against somebody else's religious beliefs. The idea of placing your attention in different parts of your body is very neutral in that respect, or it tends to be.

The Draining Exercise also has a third advantage, which is that you can help someone relax in this way without hypnotizing him. In other words, the state your client will end up in is very hypnotic, but that person is not giving away control or rule of his own being to somebody else. Nobody is telling him that he is falling asleep or that he must listen to the voice, listen to the command. You're just telling him to place his attention here. You are directing the attention, but the client is still in control of his own attention.

Simply directing the attention keeps the client present in the moment and that's why I don't use a lot of visualization. It's important to me to keep that person in the moment. You are also not telling her to believe in something that's not happening. If she has pain in her knees, you're not saying affirmations that will drive away the pain. Not yet. You can do that later. Right now the client is only placing the attention there and a lot of the tensions that are there are draining, and that is actually happening. It's not necessarily going to alleviate any pain today. If you want to work on affirmations and hypnosis later, this is a gateway. It will get you there and then you can do your other work.

Bringing the patients to the now, to their bodies, to where they are, by telling them to place their attention “here” or “there,” is one way. Massaging her feet, using acupuncture, using Shiatsu, or whatever, and then having her follow your direction when you say, “Place your attention here”—this is one possibility. The second is that this person is already in trip mode—he’s tripping in a certain way and cannot follow your direction. You tell him to place his attention on his feet and he doesn’t know what to do with that. You start the exercise with him and he starts having these weird experiences. That’s proof. The person is tripping, whether it is because of energy work, yoga, drugs, or something else like that. Tripping could be accidental voyaging or it could simply be because he’s in a specific process.

So the scanning is a process in which you place your attention on different parts of your body. Now, modes of attention is another element that I use during the Draining Exercise and consists of different ways of utilizing the attention. Notice I didn’t explain how to place your attention somewhere. I simply told you where to place it. How you do it is very particular to you. Some of you will use head space, others will use sensing. All I do is to tell you where to place it. There is more training that can happen with the attention. Right now, in just telling you, “Place your attention here,” I give a very simple command, similar to asking you to raise your hand. I don’t have to tell you how to raise it, how it happens. I don’t have to explain the physiology; you just know how. How many modes of attention was I playing with in the Draining Exercise? Well, sometimes I would tell you to place your attention in small areas of your body and sometimes I would ask you to expand it to cover a larger area, as when it covered the palm of your hand, then back to the finger tips—another mode of attention. So, sometimes it is concentrated in small spaces and sometimes it covers large spaces, expanding; sometimes it moves, as in scanning; sometimes it jumps—first it is on the back of your hands and then it is on the back of your neck. The attention can also be divided. For example, when you are told to put your attention down your arms, you are placing it on both at the same time. Notice that without training you are still able to place your attention on both arms, both hands, both knees, but if I tell you to place your attention on your ear and on your knee it becomes a little more difficult. Of course it can still be done with a little more training, with a little more practice. Concentrated, expanded, scanning, jumping, and divided: these constitute the various modes of attention applied during the Draining Exercise.

The posture, remember, is achieved with a very simple instruction. The instruction of having the spine straight and having the head balanced with the spine is the most basic instruction that you find, with very few variations, in any kind of spiritual or esoteric work. In any of the old traditions, that is one of the things that you have to do first. So you work with that, sitting down, and then you can vary and experiment and work with different

positions: sitting on the floor, standing up, lying on your back, martial arts positions, yoga postures, any of that. Bear in mind, however, that planting your feet on the ground is also part of the instructions to keep you connected to the earth.

Aligning with gravity is also part of the instructions. Allowing gravity to pull your spine will, by itself, begin to drain a lot of the tensions. When I tell you to pay attention to the gravity pull, all I'm doing is directing your attention to a certain modality of attention. You always feel gravity. That's why you are here, planted on the ground. When I tell you to feel the gravity, your attention begins to do something, and if I have you stay in alignment with that sensation, it begins to trigger something in your body that is very, very healing. Do this a lot, and the body begins to heal by itself. The instruction to feel the pull of gravity and align the spine to it is a trick to get the client into a certain shape, a certain form that will be very conducive to the work that you're going to do on her.

If you find yourself working with a client or a patient who continually complains of not feeling energy even after you've turned on your strongest Aka Dua, have him go through these exercises, guide him through them, and he'll be able to feel your work. For this purpose it is better to have them sit on a chair so that you can use the pull of gravity on the spine.

If you're going to have the client lie down, there are other exercises that work well for that posture, such as the Luminous Egg. That's what the Toltecs called it, and it is the fourth component to the Draining Exercise. First you walk him through the different parts of his body with the use of his attention in all its modalities. Then, at the end, during the Draining Exercise, you take him to that cocoon around him, that something that encompasses the entirety of his body, by placing his attention all around his body. It is a sensation, but beware not to call it that because you don't want him to begin to visualize a cocoon of light around him. Just have him use his attention. All he has to do is place his attention all around his body.

So, if the person is lying down, instead of having him align his spine with the pull of gravity, skip it. Leave that sensation of gravity for later, when he is sensing the entirety of his body. It's very easy, when lying down, to feel that because the length of the body is being pulled by the gravity. You can practice this with others. The whole point to remember is that once you just say that to him, something in his body begins to heal. You will understand why. Just remember that. Putting the attention on gravity and having the client align himself to that begins to trigger very powerful energies. It's a powerful tool. Alignment with gravity triggers powerful energy configurations conducive to healing and transformation.

People have asked me, "Isn't the Draining Exercise just another relaxation exercise?"

Well, it is a relaxation exercise, but it has embedded in it very strong,

powerful principles that you might skip if all you are thinking of it is as a guided relaxation. The Eyes of the Dreamer, in its simplest form, is just a way to get your vision diffused. What this simple movement does, however, is to allow you to perceive more, to see things that are not usually visible with the way that we normally focus our eyes; but more importantly, it puts you in receptivity mode. If you guide your clients to the Eyes of the Dreamer, it will allow them to connect with what you are doing much more easily, to take it in. Notice that children do this naturally. The Eyes of the Dreamer generates a degree of sensitivity, and this sensitivity, like the gravity in the body, triggers healing energy at the emotional level. The healing induced by gravity is, by contrast, very physical. The Eyes of the Dreamer very much addresses the emotional body—emotional and spiritual. It is also an entrance, a gateway, to psychic abilities. The Eyes of the Dreamer helps you because the person becomes more sensitive, more receptive. You can do a lot more work with that. It is also very useful if you are doing spiritual work. It will lead you to many more doors.

When you get to Removing the Social Mask (remember, you've already done the Eyes of the Dreamer so you are already receptive, already relaxed) and I tell you to place your attention on your fingertips, they immediately begin to tingle. Then when you bring your fingertips to your face and you bring them down over your face, you remove something. What you are doing there is relaxing all the tension that is in your face. This accomplishes two things: it gets you out of your ego and it relaxes the whole body.

Most of the tensions in the body are registered on the face because what you normally see as your face is the mask of the ego; it is what we allow others to see, so all day long we go about hiding ourselves behind the different masks that we put on for people because it protects us. We do this day after day after day, so we no longer take it off; we're always tense in the face. If we relax the face, then the whole body gets relaxed. You can relax the person just by doing this exercise.

So why do all the rest? To trigger all those other things. When you do Removing the Social Mask after having done the Draining Exercise and the Eyes of the Dreamer, you increase the level of relaxation without telling her to relax the whole body, just the face.

For yourself, how does this work? Well, do it yourself before you do it with clients. It allows many internal blocks to be released even if only for that moment. So if you are going to be a tense person all day long, just those five minutes when you are doing the healing, relax the face. Allow the energies to flow and then you can easily go back to your normal, constricted self.

In the end, you are in Your Place of Power. From there you can do your magic, you can do your rituals, you can do your healing, you can do your adorations. This is a series of exercises that is not only useful to guide other people through. It's also useful to you, to develop your own abilities as a healer

and as a practitioner. It's going to be useful to you.

Now, this takes a long time. You cannot always do this process before you are to heal someone. You cannot take the thirty-five minutes. You can do it all at once, but first you have to get the feel for the sequence. Practice, practice, practice.

Remember that every time you work with a person, you have to close by using the Returning exercise or an equivalent. You bring the client into a slightly altered state of consciousness and then you bring him or her back.

Aka Dua for Solo Work

Activating the Aka Dua

To turn on the Aka Dua is simply a matter of willing it on. You don't need to visualize anything. Just let it happen. Feeling it is most important. If you have a problem turning it on, there are a couple of things that you can do.

Method One:

Relax your shoulders. Extend your arms to your sides and parallel to the ground (T shape).

Bend your wrists upward so that your palms face the horizon, with the fingers pointing to the sky.

Then move your hands in front of you with your palms facing outward.

Method Two:

Relax your shoulders. Take in a deep breath.

On the out breath, extend your arms out in front of you and parallel to the ground, with your palms facing the horizon.

Feeling the Aka Dua

Method One:

Relax your shoulders. Using both hands, unite the tips of your fingers almost in a prayer position but leave space between your hands.

You will feel vibrating or pulsing. Aka Dua is accumulated.

This is a good way to charge yourself when you feel depleted of energy.

Method Two:

Relax your shoulders. Unite your palms together.

Let them fall until they are supporting each other.

You will know the Aka Dua is activated when you feel the pulsing, the vibration in the center of your hands. Your chest may heat up.

This is very good to do when praying or saying adorations. It is good to do before and after sacred sex/tantric practices.

Moving the Aka Dua within Your Own Body

Feel where your Aka Dua is (resides). Take in a breath.

As you exhale, move the Aka Dua to the point of the body you wish.

Mudra for Charging

Hand gestures and finger postures have many applications. An exercise to charge the Aka Dua involves placing the middle finger of each hand in the center of the palm of the opposite hand. You can immediately feel the increase in energy. Use this to charge the Aka Dua before doing healing work.

You can also use it with your partner or lover to exchange energies. It will give you a lot of energy to do all kinds of things.

Protection

If you are working with the Aka Dua (or in any situation), one way to protect yourself energetically is to make sure that your feet are firmly connected (grounded) to the earth and then make a closed circuit with your hands. You can use a variety of hand positions (i.e., thumb tips touching with hands open and fingers overlapping; palms together with fingers straight or interlaced, etc.). A stronger form of this is to place the left hand over the solar plexus and then the right hand on top of it.

Whenever your skin is making contact with the earth, it is grounding and protective. You could also use sea salt or salt from the desert to form a protective circle by sprinkling it in a counter-clockwise movement around the area you want to protect.

Aligning with the Cosmos: Sun Salutations

In modern times, we are aligned to a life cycle that exists in support of a society dependant on capital. In a day, we work for many hours, then rest for a few. In a week, we work for many days, then rest for a few. As students, we study for many months out of the year, then rest for a few. Ultimately, we work for many years of this lifetime, then rest for a few of those years.

The cycles of activity to which we align ourselves, like all things we experience, affect our state of being. This current cycle of which we speak was fabricated by a system that is relatively new and alien to this planet, a system to which a majority have given up their sovereignty and the sovereignty of future generations. There is a far older cycle, with a more stable foundation, with which we can choose to align ourselves; that is the cycle of the Earth around the Sun. Aligning yourself with higher cycles may make “the daily grind” more tolerable and manageable; but for those with a higher intent in life, it is the only means of stepping out of our confines into something greater.

The following exercises of Salutations to the Sun, formerly contained in secrecy by the Egyptian elite, are a simple way of aligning yourself with a greater life cycle. One Salutation can be performed at each of dawn, noon, dusk, and twilight. The Aka Dua can also be activated from the corresponding chakra.

Greeting the Morning Sun

Osiris Risen Pose

Hail unto Thee who art Ra in Thy rising,
Even unto Thee who art Ra in Thy strength,
Who travelst over the heavens in Thy bark
At the uprising of the Sun.
Tahuti standeth in his splendour
at the prow, And Ra Hoor abideth
at the helm. Hail unto Thee From
the abodes of night.

Pose:

Legs straight,
feet together ‘
Head looking forward.
Right arm crossed over
left. Hands loosely
fisted Palms in.

Correspondences:

Ra
Strength
Rising
Osiris Risen
Heart Chakra
Air
Sylphs
East



Greeting the Midday Sun

Holding The Sun Pose

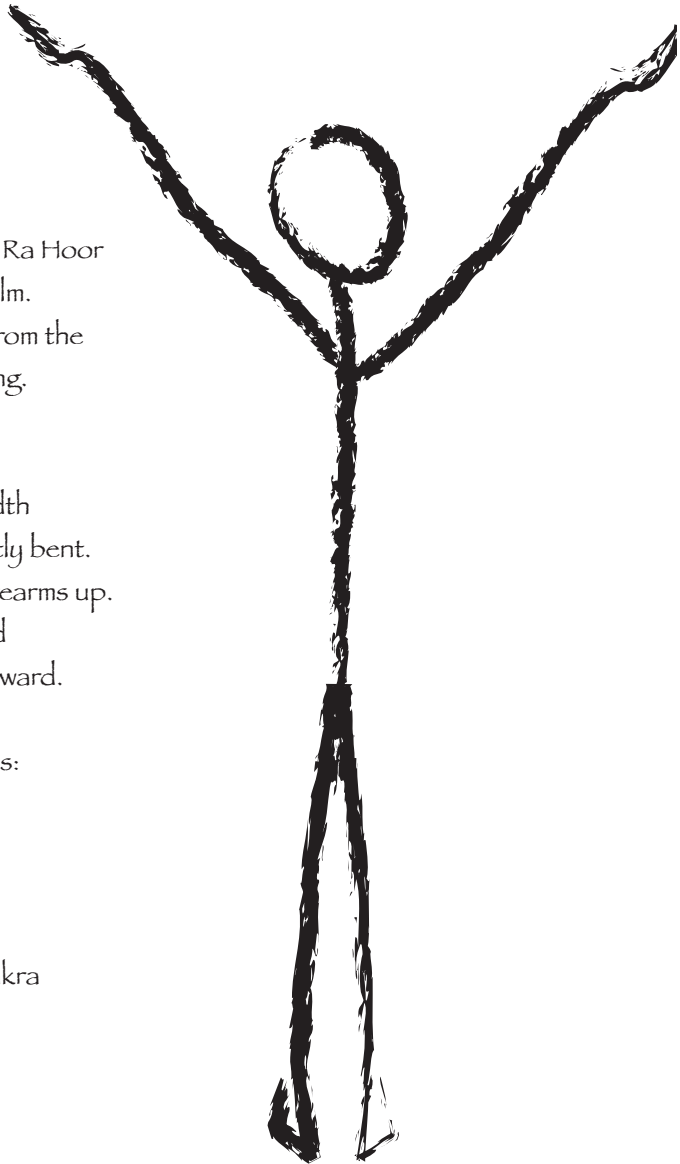
Hail unto Thee who art Ahathoor in Thy triumphing,
Even unto Thee who art Ahathoor in Thy beauty,
Who travelest over
the heavens
in Thy bark
At the midcourse
of the Sun.
Tahuti standeth
in his splendour
at the prow, And Ra Hoor
abideth at the helm.
Hail unto Thee From the
abodes of morning.

Pose:

Feet shoulder width
apart. Legs slightly bent.
Arms out and forearms up.
Palms up, cupped
Head looking forward.

Correspondences:

Ahathoor
Beauty
Triumphing
Holding the Sun
Solar Plexus Chakra
Fire
Salamanders
South



Greeting the Setting Sun

Man in the Cross Pose

Hail unto Thee who art Tum in Thy setting,
Even unto Thee who art Tum in Thy joy,
Who travelst over the heavens in Thy bark
At the downgoing of the Sun.
Tahuti standeth in his splendour
at the prow, And Ra Hoor
abideth at the helm.
Hail unto Thee
From the abodes of day.

Pose:

Legs straight,
feet together
Arms out, straight,
parallel to floor.
Fingers extended,
palms forward.

Correspondences:

Tum

Joy

Setting

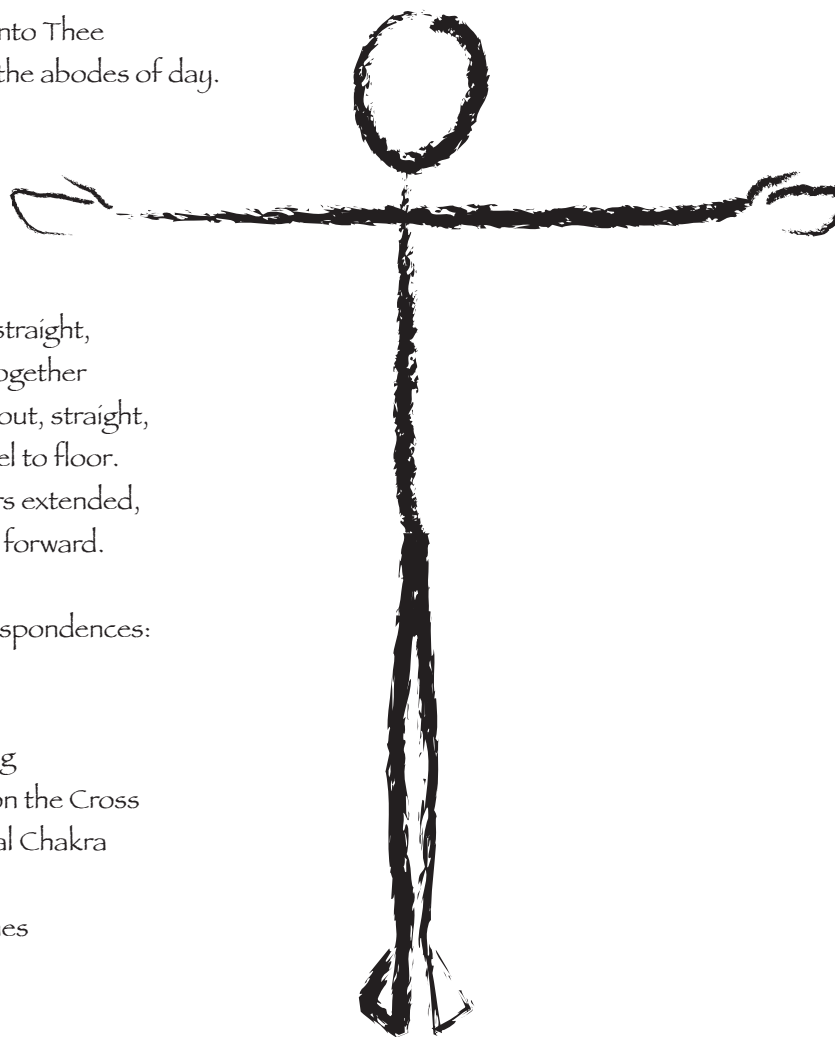
Man on the Cross

Genital Chakra

Water

Undines

West



Greeting the Midnight Sun

Swastika Pose

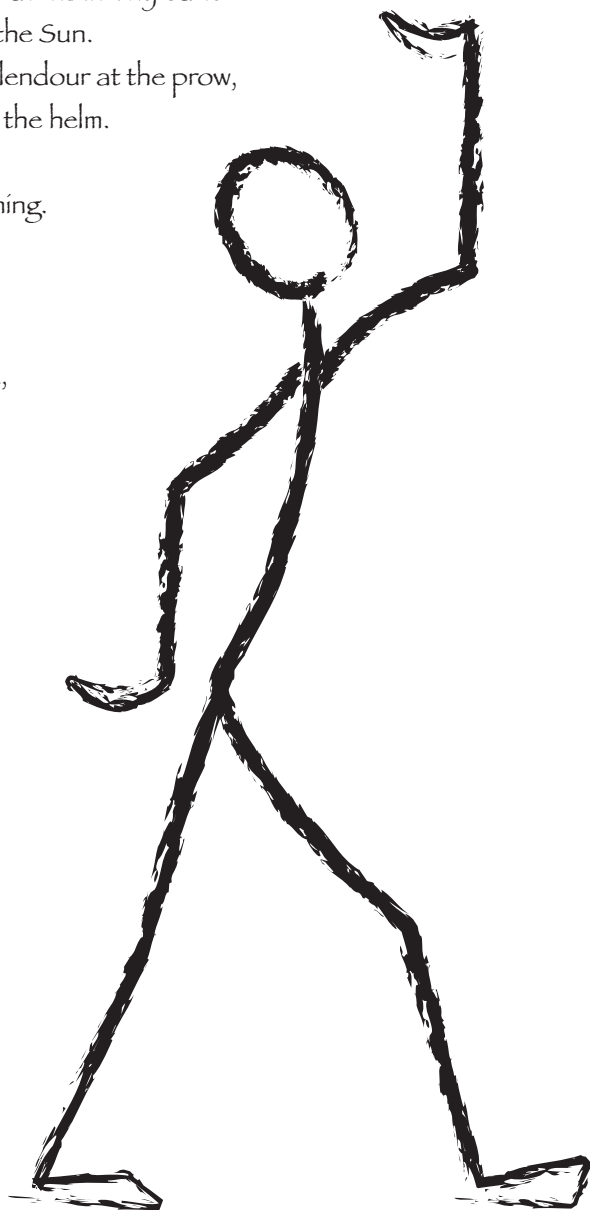
Hail unto Thee who art Kephra in Thy hiding,
Even unto Thee who art Kephra in Thy silence,
Who travelst over the heavens in Thy bark
At the midnight hour of the Sun.
Tahuti standeth in his splendour at the prow,
And Ra Hoor abideth at the helm.
Hail unto Thee
From the abodes of evening.

Pose:

Right foot forward.
Right arm up, hand back,
palm up. Left foot back.
Left arm back,
hand back, palm up
Looking up.

Correspondences:

Kephra
Silence
Hiding
Swastika
Root Chakra
Earth
Gnomes



Aka Dua Work with Others

Circulation Exercise

Participants arrange themselves in a circle.

Place your right hand facing down in the hand of the person next to you.

Place your left hand facing up in the hand of the person next to you.

You receive from the left side and give to the right side.

Energy goes up on your left side and down on your right side.

Turn on your Aka Dua.

Breathe down to your belly.

Sending the Aka Dua Energy

To practice sending and receiving the Aka Dua, sit facing a partner who also has it. With both feet on the ground, begin by activating the energy. Raise your arms with open palms and take turns sending and receiving through the hands. Then send through the eyes, the heart, the breasts, and the lower chakra (womb). Notice the differences in the way the energy feels as it is sent and received—the changes in temperature, pressure and other sensations. You should be able to send and receive it through the hands. You can work on refining the sending and receiving through the other pathways as your experience with the Aka Dua increases.

Releasing Excess Energy

If you feel an excess build up of energy when you are working with the Aka Dua, including things that may have been picked up from the client, you can use the Draining Exercise that was given earlier or any posture in which you feel the force of gravity and just let it drain into the earth. It would also be good to get your hands into the soil, to do some gardening.

Applications of the Aka Dua in Healing

Here are three easy techniques you may want to use which are designed to remove energy, redistribute energy, and scan the entire body using the Aka Dua.

Removing Energy (Scooping Exercise)

With your client seated or lying down, activate the Aka Dua and use your hands, slightly cupped, to scoop away what has accumulated in the field around her body. Working several inches from her body beginning at the head and working down to the feet, you can clear blockages around her energy body. Remember to keep a strong center of gravity in your own body as you work. You can work quickly or slow down as you feel what is there to be

removed. You can shake out your hands to let go of what you are removing.
Redistributing Energy

With the client in the same position as above, activate the Aka Dua. With open hands move your hands steadily around the body beginning at the head and moving toward the feet. Send and move the energy in a circular, dance-like movement, evenly distributing the energy over the client's entire body. You may feel that some areas need more work than others. That's fine. Work to distribute the Aka Dua evenly over the entire body until you have accomplished that.

Scanning the Body

With the client seated, locate the vertebrae below the neck at shoulder level. Activate the Aka Dua and bring the thumb, index, and middle fingers together (another basic mudra) until you can feel a mild vibration at the tips. Locate the spot, about four inches to the right of the vertebrae, and place your three fingers lightly there. Adjust the position until you feel the magnetic pull of that spot. From this point you can access and scan the entire body. The Aka Dua will move through that opening and give you "feedback" on the condition of the client. You can just keep sending from that position allowing the Aka Dua to go to the areas most in need of the energy or you can focus it on some specific area. It depends on what your intent is in that session.

Thank You

We are honored to have brought you this manual presenting some of Koyote the Blind's contributions on the history, nature, and use of the Aka Dua energy for which he is responsible. Obviously, the manual is only a place to begin. This is your work. You will discover your own path. Please let us know how we can assist you and please keep in touch.

~The Tequihua Foundation

Contact Information

Koyote the Blind is the Aka Dua Master who opened the energy to the public.

The Tequihua Foundation is a 501(c)(3)-pending nonprofit dedicated to bringing public exposure to rare, indigenous art forms. The Tequihua Foundation offers public performances, books including the fascinating *Teachings of a Toltec Survivor* by Koyote the Blind, CDs, DVDs, t-shirts, and courses.

Contact The Tequihua Foundation at:

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P.O. Box 1672, Riverside, CA 92501

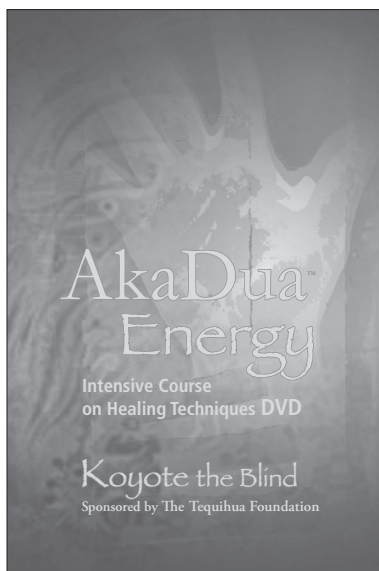
info@tequihuafoundation.org,

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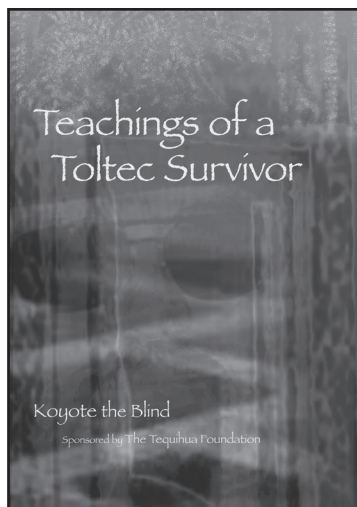
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Notes

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